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### ART 240A.01: Painting I

Nathan Sullivan

*University of Montana, Missoula*, [nathan.sullivan@umontana.edu](mailto:nathan.sullivan@umontana.edu)

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**The University of Montana**

**Fine Arts Department**

Fall 2007

Monday & Wednesday 10:10 am- 12:00

Fine Arts Building, Room 404

Instructor: Nathan Sullivan

Office Hours: Mon. 1:00pm- 2:00, Tues. 10:00am- 12:00pm

Office 413

Email: [Nathan.sullivan@umontana.edu](mailto:Nathan.sullivan@umontana.edu)

Phone: 243-5453

**Art 240A Section 1 – Painting I (3 credits)**

**COURSE DESCRIPTION**

Acrylic and oil painting emphasizing composition and application of color theory. Research in historical and contemporary strategies.

**COURSE OBJECTIVES & FORMAT**

This course will introduce the student to both historical and contemporary approaches in painting practice. We will cover a variety of oil painting techniques and approaches that will give students a basic understanding and fluency in handling, application and manipulation of oil paint. The course will cover the basics of color theory, color mixing and the development of color as a pictorial device. In addition to developing technical and formal literacy, there will be a focus on developing student's critical and conceptual skills as they pertain to visual problem solving. This course will introduce the students to basic notions of semiotics and issues in critical theory. The student will be encouraged to develop a personal vocabulary and narrative that concurrently defines ones artistic practice, and underscores a growing knowledge of that practice in relationship to the larger visual culture, and its discourses.

The structure of this course will include lectures, reads, demonstrations, both in and out of class work sessions, and critiques. All are of equal importance to the learning process. For successful completion of this course students must be engaged and committed to all aspects and segments.

**TEXT**

There is no required textbook for this course. There will be a number of handouts that will be required reading.

**HOMEWORK**

There will be three assignments that make up the basic structure of this course. In addition to work periods in class you will be expect to continue working on these assignments outside of class time. There will be assigned technical exercises to be completed outside of class. Assigned readings are to be completed outside of class. You will be expected to have read these articles carefully and in the time allotted, be ready to participate in discussions, and apply technical information and conceptual frameworks to praxis. Failure to do so will result in the subtraction of one letter grade from the corresponding project.

A minimum of five (5) hours per week outside of class time is expected to successfully complete assignments, exercises, and readings. All projects and homework must be turned in on time to receive a grade. All course work must be completed solely for the purpose of fulfilling this course's requirements. Work found to not fulfill this requirement will receive zero credit.

#### ATTENDANCE POLICY

Attendance in class is mandatory. Over 3 absences will result in a lowered grade; half a letter grade for each subsequent class missed. Recurring tardiness will be counted as an absence – three tardy equals one absence – but it is always better to attend part of a class than none at all. When you miss a class it is your responsibility to inquire about missed information either from myself or to get the notes from another student.

#### CLASS PARTICIPATION

Participation is a vital part of the learning process in this course, and will factor greatly into your grade. Participation in this course portends that you show up prepared and ready to work (of course having all necessary materials on hand to do so), and be mentally and physically engaged during studio work sessions. You are to be mentally engaged and alert during presentations and critiques. Critiques are a time to exchange ideas and opinions. The more diverse and engaging the discourse the more one can garner from the exchange. Critiques can be either exciting, enjoyable, and a time of great learning, or boring, brutal, and redundant. It is on your onus as well as mine to make them the former rather than the latter. I expect everyone to participate and contribute to the direction of the dialogue that occurs during this time.

#### GRADES

Grades will be based on the successful completion of assigned projects and exercises and the progress of each student's work throughout the course. Participation in classroom discussions, work sessions and critiques, will be considered in the grading process.

Grades will be broken down as such:

Technical exercises- 15% of final grade

Assignment 1- 20%

Assignment 2- 20%

Assignment 3- 30%

Participation- 15%

#### ACADEMIC MISCONDUCT AND THE STUDENT CONDUCT CODE

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umd.edu/SA/VP/SA/Index.cfm/page/1321](http://www.umd.edu/SA/VP/SA/Index.cfm/page/1321).

#### DISABLING CONDITION

If you have a disabling condition that may interfere with your ability to successfully complete this course please confer with the instructor.

-Students should have adequate vision that would allow for driving and reading or corrective lens that allow for such.

- Hand eye coordination should be sufficient enough to write with general ease.
- Students must be able to stand or sit in the same general position for 2 hours.

#### WITHDRAWAL POLICY

Specifics available at this web address:

<http://www2.umt.edu/catalog/acpolpro.htm>.

#### HEALTH AND SAFETY

The UM Art Department uses environmentally sound methods. Though studio ventilation is adequate, and materials are relatively mild in toxicity (excluding heavy metals) students should be aware of any hypersensitivities they may have. Any solvents or mediums must remained covered when not in immediate use. Painting rags must be disposed of in fireproof containers. Avoid contact of painting materials with eyes, mouth and skin. You are individually responsible for clean up at the end of each of your classroom working periods (in or out of class time). No creatures or children will be allowed in studios during class time or open studio times. No food or open beverage containers will be allowed in Art Department facilities when art making is in progress.

#### BUILDING ACCESS

Art Department building hours are for currently enrolled students only. Art studio use requires you to be currently registered in a studio course, as course fees facilitate specific supplies. If not currently enrolled, students will be asked to leave. Hours are 7:00 A.M. – 11:00 P.M. Monday through Sunday.

#### NASAD RE-ACCREDITATION

The re-accreditation visit is scheduled for March 2008. Work from this course will be collected from each student. Students must provide contact information for return – unreturned work will be discarded at the end of Spring 2008 semester.

#### STUDENT ART COLLECTIVE

Members will meet in FA 304 Mondays @ 12: 15 pm. Everyone is invited to bring a sack lunch and join in!

#### EVENTS IN THE DEPARTMENT

<http://umartdepartment.wordpress.com>

## COURSE STRUCTURE

*This outline is subject to change at anytime in accordance with the judgment of the instructor.*

### TECHNICAL EXERCISES

Handling the Material

1. Control over brush and material- the brush as an extension of the hand
2. Modeling, blending and mixing on the support
3. Glazing, scumbling, and Subtractive color
4. Primary, Secondary, Tertiary colors, Properties of Color: hue, value, and, temperature
5. Color Schemes Analogous, Complementary, and Triadic
  - Color harmony, discord, vibrating colors, and simultaneous contrast.

### ASSIGNMENTS

Assignment 1

Still Life - Indirect painting methods, and working from observation

Assignment 2

Landscape- "Alla Prima" and the painted sketch

Form, plane, value, mark and color temperature.

Returning to the studio- working from source material.

Assignment 3

Content & strategy- developing a personal visual language and considering contemporary & historical dialogues

### Week one:

Mon.

Thurs. 8/28 - review syllabus, course introduction, review materials list, assign lockers, painting racks, assignment one explained

Wed. 8/30- first reading assignment completed, panel preparation, exercise one assigned

### Week Two:

Mon. 9/3- No Class, Labor Day

Wed. 9/5- exercise one due, begin assignment one, exercises two assigned

### Week Three:

Mon. 9/10- exercise two due, workday, second reading assigned

Wed. 9/12- work day, exercise three assigned

### Week Four:

Mon. 9/17- exercise three due, workday

Wed. 9/19- second reading due, workday

Week Five:

Mon. 9/24- workday

Wed. 9/26- workday, third reading assigned

Week Six:

Mon. 10/1- critique first project, explanation of second assignment, third reading due

Wed. 10/3- painting on site (tentative), exercise four assigned

Week Seven:

Mon. 10/8- painting on site (tentative)

Wed. 10/10- exercise four due, workday, (painting on site rain date)

Week Eight:

Mon. 10/15- workday

Wed. 10/17- workday

Week Nine:

Mon. 10/22- workday, fourth reading assigned

Wed. 10/24- workday

Week Ten:

Mon. 10/29- workday, fourth reading due, discussion of final project

Wed. 10/31- critique second project

Week Eleven:

Mon. 11/15- proposals due, project prep

Wed. 11/7- workday

Week Twelve:

Mon. 11/12- No Class Veterans Day Holiday

Wed. 11/14- workday

Week Thirteen:

Mon. 11/19- workday

Wed. 11/21- No class Thanksgiving Break

Week Fourteen:

Mon. 11/26- workday

Wed. 11/28- workday

Week Fifteen:

Mon. 12/3- workday

Wed. 12/5- Final crit.

## COURSE MATERIALS

- Pencils- 2H, 4H, HB, 2B
- Hand Sharpener
- White eraser
- Sketchbook 9"x12"

### Brushes:

Connoisseur Synthetic  
#2 (two), 4, 6 rounds  
# 4, 6 flats or bright  
#2 fan  
Connoisseur Red Sable  
#6 round

### Oil Paints:

\*Cadmium Yellow medium  
\*Cadmium Yellow lemon  
\*Cadmium Red medium  
Alizarin Crimson  
Ultramarine Blue  
\*Cerulean or Cobalt Blue  
Yellow Ochre  
Burn Umber  
Burnt Sienna  
Viridian Green (optional)  
Titanium White  
Zinc White (optional)  
\*\*Bone black

\*Color hues can be substituted but are of poorer quality and coverage

\*\*Will be supplied for the first project

- untempered masonite panel 12" x 16"
- canvas (to be discussed)
- 1 -2 sheets Murillo paper
- painting palette enamel coated or wood
- Palette knife
- Liquin 75 ml
- 16 oz of Gamsol
- Linseed Stand Oil
- Siloil or Screw top small glass jar
- Metal medium cup with screw cover
- Golden Acrylic Gesso
- Poly foam brush 3
- Bristol paper
- Masonite drawing board 23 1/2"x 26 (optional)
- Master brush cleaner or a bar of soap in a container
- Paint box
- light, cardboard box, & extension cord



## **EXTENDED READING AND RESOURCES**

What Painting Is. James Elkins. 2000

Vitamin P: Survey of Contemporary Painting. 2002

The Rebirth of Painting in the Late Twentieth Century. Donald Kuspit. 2000

Believing is Seeing, Creating the Culture of Art. Mary Anne Staniszewski. 1997

Understanding Comics. Scott McCloud. 1993

Ways of Seeing. John Berger. 1972

Has Modernism Failed? Suzi Gablik. 1992

Painting as Language. Jean Robertson and Craig McDaniels. 1999

Introducing Postmodernism. Appignanesi and Garrat. 1995

Art Since 1960. Michael Archer. 1997

Signs of the Times. Jack Solomon. 1988

The Artist's Handbook of Materials and Techniques. Ralph Mayer. 1940, reprint  
1986

The Painter's Guide to Studio Methods and Materials. Reed Kay. 1983